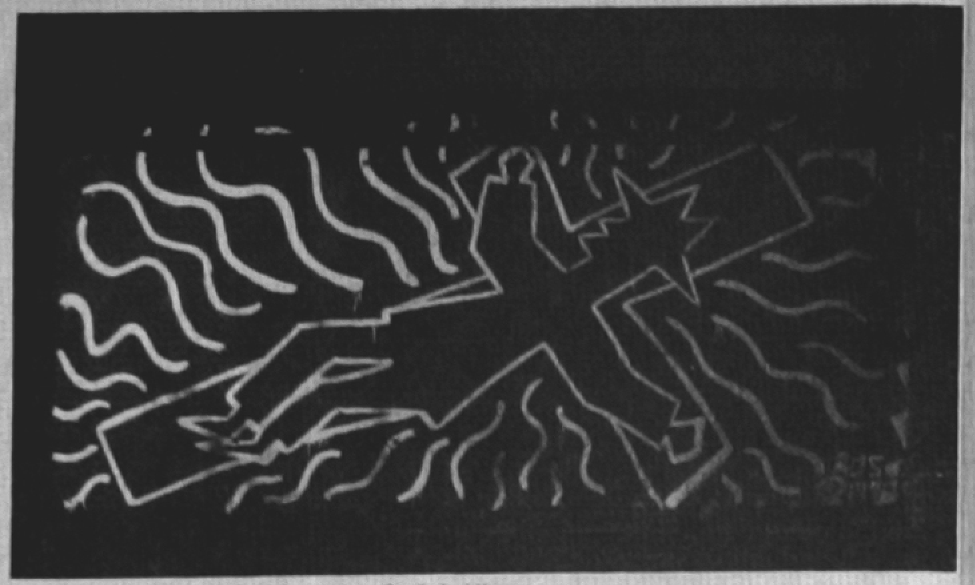


149th Street and Third Avenue, South Bronx. photo: Camilo José Vergara

PUBLICATIONS

REPORTS

REPORTS is a quarterly publication which serves as a forum for experimental works in art and architecture. The goal of REPORTS are: 1. To support theoretical, visionary and iconoclastic works in art and architecture that are independent and critical of traditional academic, professional and commercial purposes. 2. To present new ideas and works that are in the form of research and development within their disciplines. 3. To publish works that extend the role and challange the boundaries of their disciplines. 4. To publish works on issues of culture which bears upon the world of art and architecture.

REPORTS #1

Summer 91, 32pp. $3 newspaper.
Published in July, 1991
TOURISM: suitCase STUDIES: Diller + Scofidio
GAZEBOS AND SATELLITE DISHES: Alastair Gordon
CORTEX: Neil Denari
GEDENKBIBLIOTHEK PROJECT: Karen Van Lengen
A MANTLE OF INVISIBILITY: Dan Hoffman
DEVINE RESIDENCE: Dagmar Richter
BRIDGES/BISECTION/PRINT: C. Shayne O'Neil
SUPER PIER '90-1': Taeg Nishimoto
TAPED AUTOMOBILE: Jesse Goode
REVIVAL FIELD: Mel Chin
SIMULTANEOUS SPACE: Linda Lindroth and Craig Newick
PROPOSAL FOR THREE MILE ISLAND HISTORIC NUCLEAR PARK: Jay Critchley
NOMADIC ARCHITECTURE/TOYO ITO: A book review by Dennis L. Dollens
DOINGS OUT WEST: Julie Silliman

REPORTS (upcoming issues)

PROJECT BIRDHEAD: Index (Frankfurt)
OSLO PROJECT, BERLIN PROJECT - COMPRESSION/CHIASMA: Oren Lieberman (Frankfurt)
MEDIA KAABA PROJECT: Uli Exner (Frankfurt)
MEDIA KAABA PROJECT: Werner Gronwald (Frankfurt)
OPTI-TABLE: Sigrun Misa (Frankfurt)
KRONPRINZENBRUCKE (A bridge between East and West): Peter Wilson (Munster)
TWO ROADS TO NATURE: Kaarin Taipale (Helsinki)
IMRE MAKOVECZ AND VISEGRAD CAMP: Tamas Nagy (Budapest)
THE LAMB LIES DOWN IN MARSEILLE (2nd International Festival of Group Art, Abattoirs): Peter Lang (Marseille)
VENTURI AND THE PRINCE: M.C. Spanner (London)
4D: Karl Christiansen (Aarhus)
CARTOON REGULATORS: Brian Boigon (Toronto)
HET APPOLLOHUIS 1980-90: Paul Panhuysen (Eindhoven)
SPLINTER: Barry Isenour (Toronto)
NOTATION ON THE SUBLIME: Aarie Graafland (Delft)
AIRPORT HOTEL:Floris Alkemade and Winy Maas (Delft)
MEDIA LAB: Jacob van Rijs (Delft)
'CATHEDRAL ON THE HIGHWAY': Lars Zwart (Delft)
MEDIA THEATER: Mark Linnemann and Walter van Dijk (Delft)
PASSANTENVERBLIJF (Home for the homeless): Mark Linnemann and Aarie Graafland (Delft)
POLISCAR: Krzysztof Wodiczko (New York)

PUBLICATION ORDER FORM

Reports #1: ($3) plus $1 for postage
Subscription of Reports: 4 issues ($12)
Front #4: Reports of Explorations and Surveys of the Thirty Fifth Parallel ($8)
Front #3: Project DMZ ($8)
Front #2: BUILDING PROJECTS
Kindly add $2 for postage and handling for one publication; $3 for two; $4 for three.

Name ____________ Telephone ____________
Street ____________
City ____________ State ____________ Zip code ____________
Country ____________

STOREFRONT FOR ART & ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012

FRONT #4

Reports of Explorations and Surveys of the Thirty-Fifth Parallel
A Project by Dan Hoffman
Published in conjunction with his exhibition of "Architecture in an Inverted Field," in 1990
21 pp. 19 illustrations. $8 paper.

FRONT #3

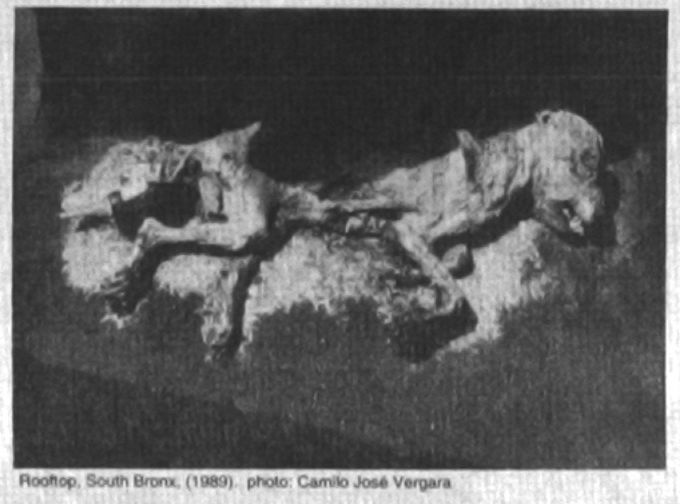
Project DMZ
Proposals by architects and artists for objects, events and strategies to be placed or to occur within the demilitarized zone in Korea, and an examination of critical and hidden issues that surround the division and reunification of the nation. A catalogue of the project and its exhibition in 1988, with essays by Frederick Ted Castle, Ken Saylor and Kyong Park.
64 pp. 60 illustrations. $8 paper.

FRONT #2

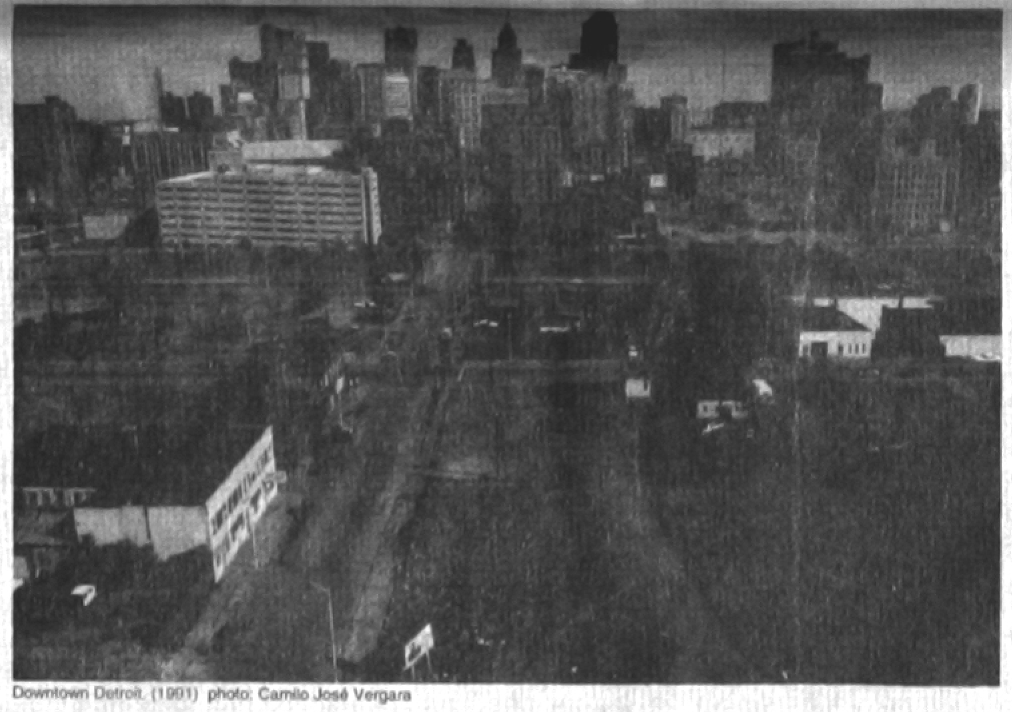
BUILDING PROJECTS
by Macdonald & Salter
Recent projects by the London-based architects. A catalogue of their exhibition in 1988 with an introduction by Lebbeus Woods.
24 pp. 20 illustrations. $8 paper.

BOOKSTORE

Over the years our bookstore has sold rare publications, catalogues and pamphlets on artists and architects, especially those about whom works have been published independently and abroad. We hope to expand this practice by collecting more publications of this kind to display at the bookstore. If you have such a publication please send a copy for our consideration.



Rooftop, South Bronx, (1989). photo: Camilo José Vergara

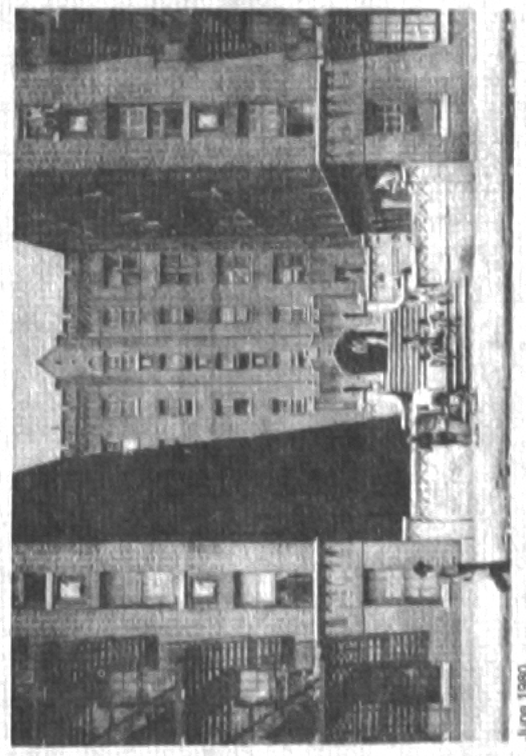


Downtown Detroit, (1991) photo: Camilo José Vergara

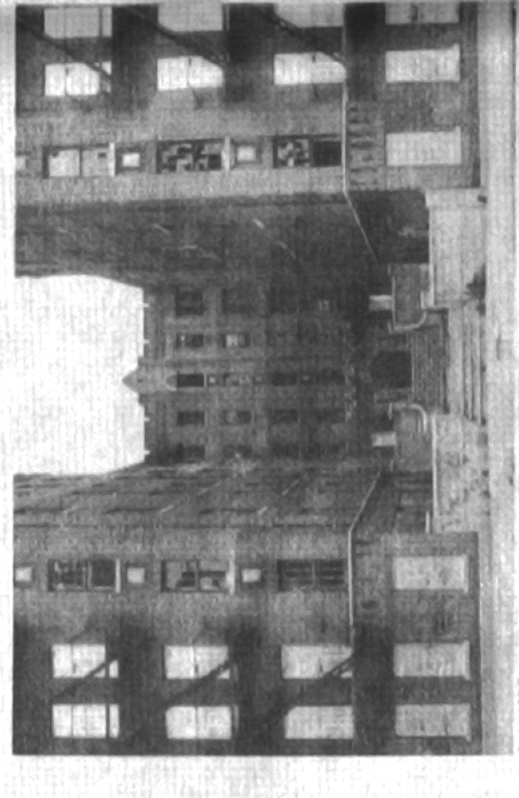
STOREFRONT for Art & Architecture
97 Kenmare Street (near Lafayette street), New York, NY 10012

THE NEW AMERICAN GHETTO

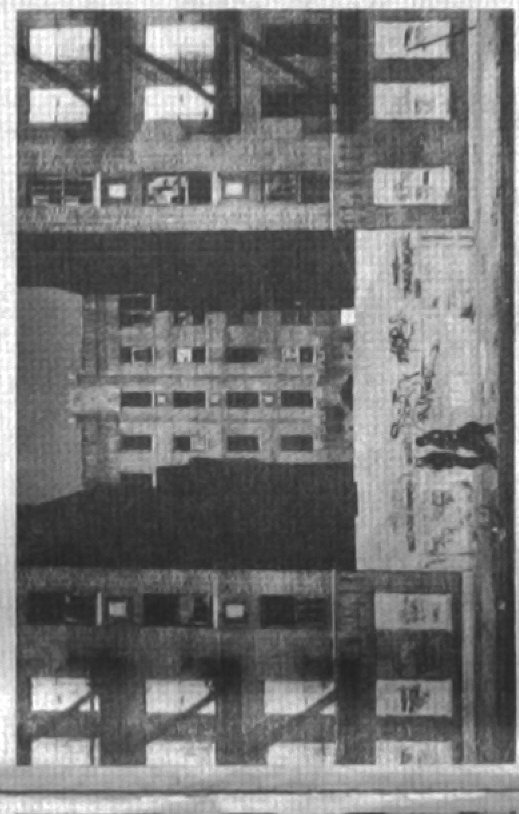
EXHIBITION
November 6 - December 21, 1991
Gallery Hours: Tuesday-Saturday 12-6 pm
Opening Reception: November 6th, 6-8 pm



June 1980



June 1982



January 1983

This series of photographs illustrates the rapid deterioration of a once solid and attractive sixty-unit apartment building near the Bronx Zoo. When the structure was without heat in 1980, the city provided an emergency unit that kept the building habitable through the winter. Fire began in fall of 1981, first in occupied apartments and then in empty ones. There were twelve fires altogether; sometimes two occurred on the same night. Scavengers taking the pipes, radiators, and appliances from the burnt apartments often left the water running, flooding the remaining occupied apartments below. By January of 1983, the building was completely abandoned and all windows and entrances were sealed with cinderblocks, yet it continued to be mined by scavengers entering through a hole in the side walls. The building was demolished in 1985, after standing abandoned for two years. Now, townhouses are planned for the empty land and surrounding blocks.

THE NEW AMERICAN GHETTO

by **Camilo José Vergara**

with **the Graduate School of Architecture, Planning and Preservation of Columbia University:**
Gonzalo Benavides
Vera Bernardi
Rachel Blakeman
Shelly Brock
Mtnsuk Cho
Yousef Habib
Chris Kilbridge
Ian Kinman
Karla Maria Rothstein
Hyeon Seo
Stephanie Shapiro
Mary Jane Skinner
Toru Tsukida
Critic
Richard Plunz

EXHIBITION
November 6 - December 21, 1991
Gallery Hours: Tuesday-Saturday 12-6 pm
Opening Reception: November 6th, 6-8 pm
at

STOREFRONT for Art & Architecture
97 Kenmare Street (near Lafayette Street), New York, NY 10012

SLIDE PRESENTATION (ongoing)
November 1 - December 3, 1991
Gallery Hours:
Monday-Friday 11-5, Saturday 12-5
Opening Reception: October 30th, 6 pm.

at The Municipal Art Society's Urban Center Gallery III,
457 Madison Avenue (51st Street), New York, NY 10022

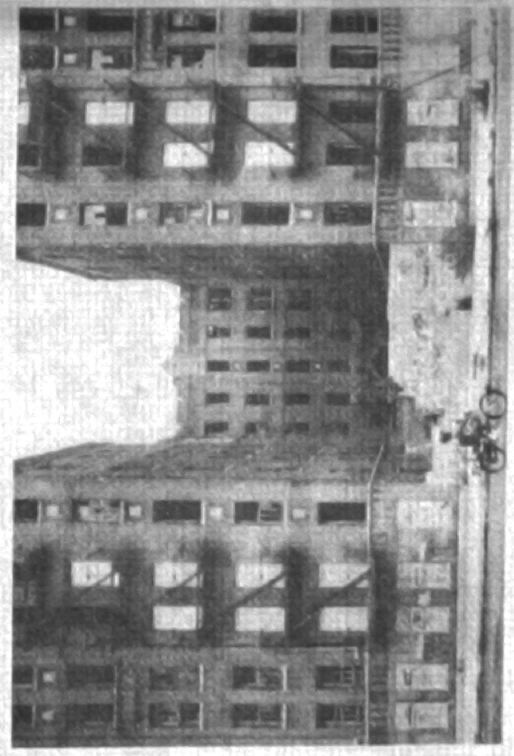
The New American Ghetto, a two part, multi media exhibition addressing the current crisis in public housing and urban community development, is a collaborative project by The Municipal Art Society, The Graduate School of Architecture, Planning and Preservation of Columbia University, and STOREFRONT for Art and Architecture. Based on the extensive research and slides of the photojournalist Camilo José Vergara, the joint exhibition will demonstrate how the legacy of urban development, undertaken over the past twenty years in an attempt to reclaim deteriorating neighborhoods, has instead resulted in new ghettos -bleak tracts of public housing surrounded by community service facilities, creating what have been called "reservations for the poor."

GSDL 3D modeling software provided by GIST, Inc. Computer Graphics generated on Silicon Graphics IRIS workstations at the GSAPP Computer Facility. Director: Christos Tountas, with Eden Muir.

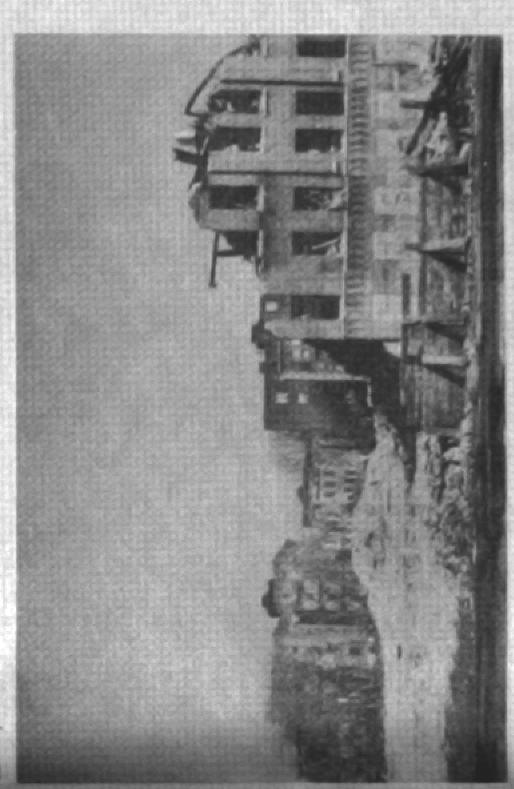
Color Copies created on the Panasonic FP-C1XE Digital Color Copier, courtesy of Panasonic Office Automation.

THE NEW AMERICAN GHETTO is supported by generous grants from the National Endowment for the Arts, the New York State Council on the Arts, the Graduate School of Architecture, Planning and Preservation of Columbia University, and friends and supporters of the Municipal Art Society and of STOREFRONT for Art and Architecture.

September 1984



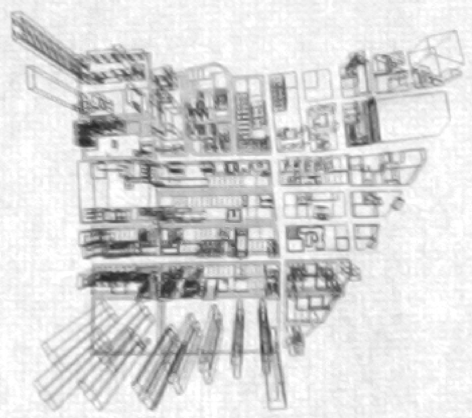
January 1986



March 1988

(All photos by Camilo José Vergara)

EXHIBITIONS
CURRENT



Computer generated aerial view of Mott Haven section of South Bronx. By Architecture Computer Facility, Columbia University.

THE NEW AMERICAN GHETTO

A multi-media exhibition by
Camilo José Vergara
and students from the
Graduate School of Architecture, Planning and Preservation of
Columbia University:
Gonzalo Benavides
Vera Bernardi
Rachel Blakeman
Shelly Brock
Mtnsuk Cho
Yousef Habib
Chris Kilbridge
Ian Kinman
Karla Maria Rothstein
Hyeon Seo
Stephanie Shapiro
Mary Jane Skinner
Toru Tsukida
Critic
Richard Plunz

EXHIBITION
November 6 - December 21, 1991
Gallery Hours: Tuesday-Saturday 12-6 pm
Opening Reception: November 6th, 6-8 pm
at
STOREFRONT for Art and Architecture
97 Kenmare Street (near Lafayette street),
New York, NY 10012

SLIDE PRESENTATION (on going)
November 1-December 3, 1991
Gallery Hours: Monday-Friday 11-5, Saturday 12-5
at
The Municipal Art Society's Urban Center Gallery III,
457 Madison Avenue (51st Street), New York, NY 10022

THE NEW AMERICAN GHETTO is a multi-media exhibition focusing on the emergence of new kinds of ghettos that are currently taking shape in major American citie. These new ghettos, which are formed by both physical destruction and social fragmentation, are shattering our conventional view of urban poverty. With conditions that are far more complex and diverse than housing projects, these new ghettos are shaped by social phenomena such as homelessness, drugs, crime, mental illness and alcoholism, which have come to threaten the social fabric during the last two decades. Instituted by short-sighted political decisions, these new ghettos are physically isolated from the main frameworks fo society and have become pockets of abandonment and destituion.

Based on the "Ruins and Revivals Archive" of the photjournalist Camilo José Vergara, which includes 8,000 slides and documentation of urban decay, compiled over more than a decade, **THE NEW AMERICAN GHETTO** will be an exhibition of documentation and analysis of the new ghettos. The exhibition at *STOREFRONT for Art and Architecture* from **November 6th through December 21st**, will be comprised of a selection of Mr. Vergara's photographs, showing the forms and characteristics of urban decay in such cities as Detroit, Chicago, Newark and New York, as well as an analysis of the social and architectural condition of the Mott Haven section of the South Bronx (home to about 12,000 people). This analysis will be generated by 13 students at *The Graduate School of Architecture, Planning and Preservation of Columbia University*, under the supervision of Richard Plunz, in collaboration with Mr. Vergara, Leonard Hicks, a liason for community affair, and Kyong Park, director of STOREFRONT for Art and Architecture. The material, which will include studies of social and environmental issues, will be presented in interviews, photographs, drawings and computer generated mappings (developed with the assistance of Eden Muir and Christos Tourna… of the Architecture Computer Facility at Columbia University). The exhibition will be a collage of images and text, offering information, as welll as an understanding of the structure and life of the new American ghetto.

From **November 1st to December 3rd**, there will also be an ongoing slide presentation at the *Urban Center in gallery III* of Mr. Vergara's documentation entitled **The New American Ghetto: New York**. Produced by the *Municipal Art Society*, this 10 minute slide presentation will provide a detailed explanation of what the new ghetto is and how it has developed in New York City. The slides will be accompanied by a sound track, which will provide the public with an overview of the locations that have been most dramatically affected, including Mott Haven, East New York and Brownsville (the latter two in Brooklyn).

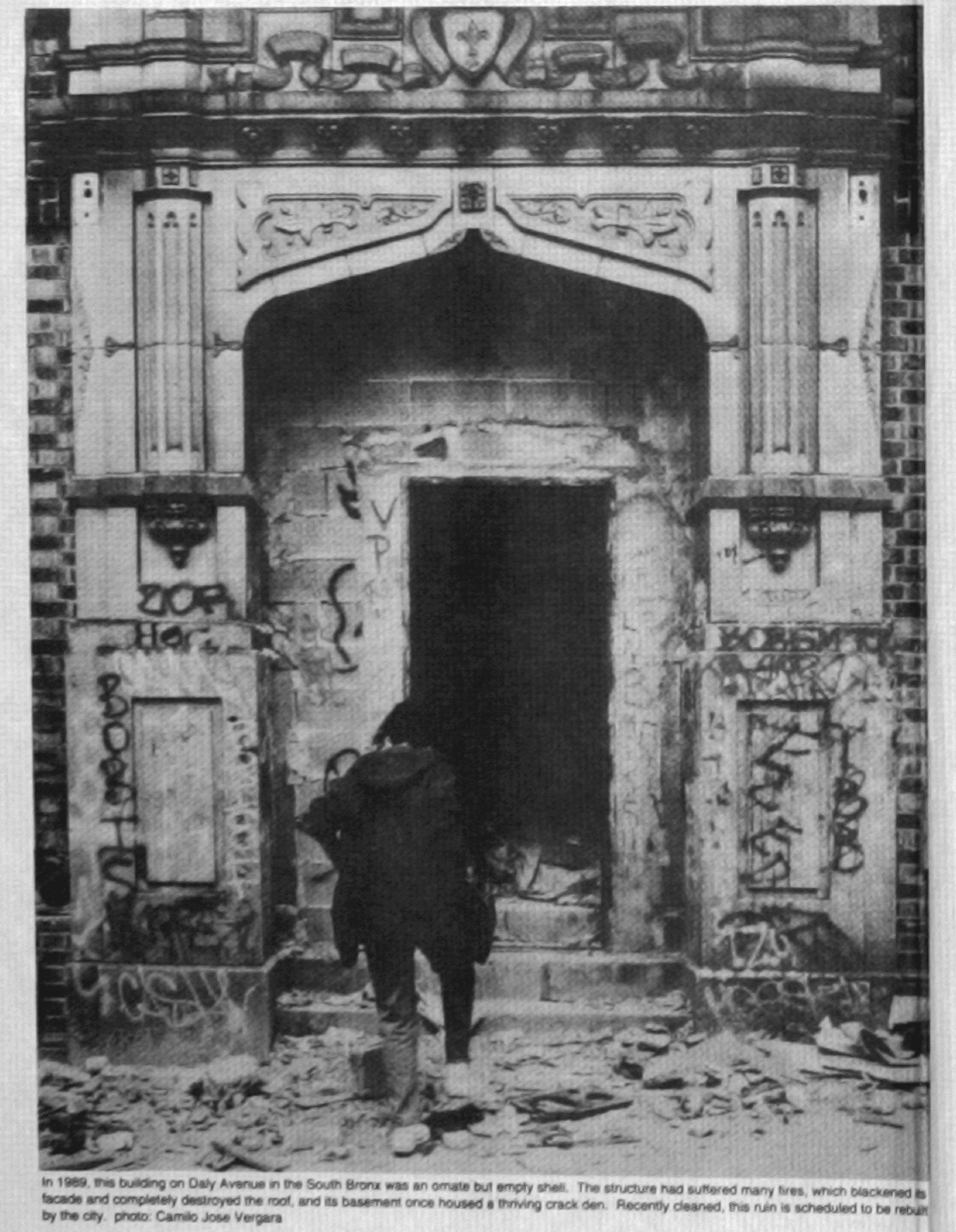
For the past two decades, Mott Haven has been the poorest community in New York City, and one of the most drug ridden neighborhoods in the nation. Having been recently selected to receive hundreds of homeless families, its south eastern section is the most developed of New York's new ghettos. Two new large family shelters and a large outpatient mental health facilities are located there, along with a string of "medicare mills," two methadone clinics, and a women's shelter that operates on the edge of the neighborhood. In brief, Mott Haven is a prime example of the new American ghetto.

The exhibition is a response to the issues that are being raised by Mr. Vergara's documentation and the questions coming from communities affected by New York City's ten year housing plan. This housing plan which began in 1986 with a price tag of $5.1 billion, is by far the most ambitious rebuilding effort of its kind in any American city. In response to the crisis of the homeless and the shortage of affordable housing during the 80's (a period which paradoxically was marked by a real estate boom in office buildings and luxury condominiums), the plan will undoubtedly shape the poorest sections of New York City for decades to come. While the number of housing units being made available and their cost have attracted much attention, there is yet to be a critical examination of its real effects on the communities involved. Are these programs giving new life to these neighborhood, or merely reinforcing the existing ghettos? Are they creating new ghettos? Have we learned from the failures of previous housing projects?

View of Charlotte Street, South Bronx 1989. photo: Camilo José Vergara

Although the ten-year plan and its related programs will bring somepositive effects toward stronger neighborhoods and communities, Mr. Vergara's documentation clearly shows the emergence of new ghettos that institute poverty as a tradition in American way of life. The ten year plan, according to Mr. Vergara, not only fails to provide a workable long-range plan, it intensifies the forces of poverty by throwing people in need into the cores of decay, or injecting disabilities into the communities that are in need of support. Thus, the purpose of the exhibition is to bring to our attention the emergence and the conditions of new ghettos, and to generate critical discourse on social, urban and architectural issues that may ultimately shape the future of our citie.

THE NEW AMERICAN GHETTO is supported by generous grants from the National Endowment for the Arts, the New York State Council on the Arts, the Graduate School of Architecture, Planning and Preservation of Columbia University, and friends and supporters of the Municipal Art Society and of STOREFRONT for Art and Architecture.



In 1989, this building on Daly Avenue in the South Bronx was an ornate but empty shell. The structure had suffered many fires, which blackened its facade and completely destroyed the roof, and its basement once housed a thriving crack den. Recently cleaned, this ruin is scheduled to be rebuilt by the city. photo: Camilo Jose Vergara

WORLD CLASS GHETTOS

In the process of rebuilding its poorest neighborhoods, New York City is creating world class ghettos.

In 1986 former New York City mayor, Ed Koch, announced an unprecedented $5.1 billion housing plan to rebuild the city's poorest communities. When completed, this ambitious and much praised plan will add 84,000 new and reconstructed units to the city's housing stock, and renovate 168,000 units. The city also has allocated $200 million to build shelters for the temporary accommodation of its homeless population and hundreds of millions of dollars to build and operate social service facilities.

In its fateful decision to locate the weakest families in the poorest and most drug-ridden neighborhoods, the city's huge construction program is creating new ghettos. The most intense concentration of destitution and NIMBYs ("not in my backyard") is taking place in sections of the city's two poorest communities: Mott Haven at the southern tip of the South Bronx and Brownsville in north central Brooklyn.

Already in the late 1960's these communities epitomized the worst kind of urban poverty in the nation. Mott Haven and Brownsville have the largest concentrations of public housing in the city, yet these public housing projects, so desirable when they first opened in the 1960s, have become so dangerous and drug ridden that families with means are quick to move out.

As buildings go up on empty lots and formerly abandoned buildings are rehabilitated, a new type of publicly managed community is emerging. Mott Haven and Brownsville are typical: neighborhoods saturated with facilities that are shunned elsewhere and populated with uprooted people shipped into them from the five boroughs. In their semi-institutional character, the uprootedness of their population, their extreme poverty and drug addiction, these government supported communities represent a new form of ghetto.

The growth of institutionalization in the city reflects the recently completed facilities that form the underpinning of the new ghettos. In the 1980's the population residing in institutions and in quarters with ten or more unrelated people living together grew by 36% to 168,000 people. New York City's new wave of shelters, the largest in the nation, anchor complex poorhouses, just as large department stores anchor suburban shopping malls. Occupying nearly a city block and built at a cost of between $13 and $20 million, they paradoxically signal the weakest neighborhoods.

Residential buildings in these areas are usually wide open, contrasting with surrounding institutions and commercial facilities. It is common for families to double-up and for people to live on the stairways and roof. Offering a warm place to sleep, these buildings function as unofficial shelters and very often drug franchises. People move back and forth between them and the shelter system.

The new facilities — a variety of homeless shelters, permanent housing for the formerly homeless, jails, drug treatment facilities such as methadone clinics and live-in treatment centers — are located in neighborhoods where the drug traffic is most intense and where much of the population is marked by the combined experiences of homelessness and drug abuse.

The dense concentration of facilities has consequences that become evident quicklyt. For example: in Mott Haven, so far the most developed of the new ghettos, three large shelters have brought more than three hundred young women to an area within a three block radius of Jackson Avenue, instantly creating a busy prostitution stretch.

The new ghettos are defined by what they lack as much as by what they possess. In other parts of the city, once as poor and hopeless as these, local community development organizations(CDO's), acting as advocates for their areas, have rebuilt economically mixed neighborhoods, pushed out drug dealers, and stopped the city from building large shelters. New ghettos lack effective CDO's.

Even more troublesome, the destitute and transient character of the majority of the residents in the new ghettos leave such urban areas essentially unclaimed, and thus politically powerless. In selecting these communities for the "homeless industry" and NIMBY's, the city condemns them to be no-man's-lands, ruled by a distant bureaucracy with little interference from advocates and the press. In remote, ruined and destitute communities, a new publicly created urban form is emerging that further segregates poor, minority people and reinforces human misery.

For those who live in these places, a better life is synonymous with moving out. New ghettos refute the concept that eventually we will all be part of one big middle class. During the past decade, the "war on poverty," whose goal was to uplift the poor, has been redesigned to contain the poor and merely keep them alive.

The recent badly needed fair-share rules of the New York City Planning Commission support a more even distribution of unwanted facilities among rich and poor sections of the city, yet the new regulations give a false feeling of relief. They are too late to make a real difference, since most of the shunned facilities are completed, under construction, or have already been sited on lots prepared for construction to begin.

It seems certain that law suits on behalf of the homeless will force the city to respond to the crisis by building more facilities, and new ghettos are the only places where additional shelters can quickly be built without violent public protests and additional law suits.

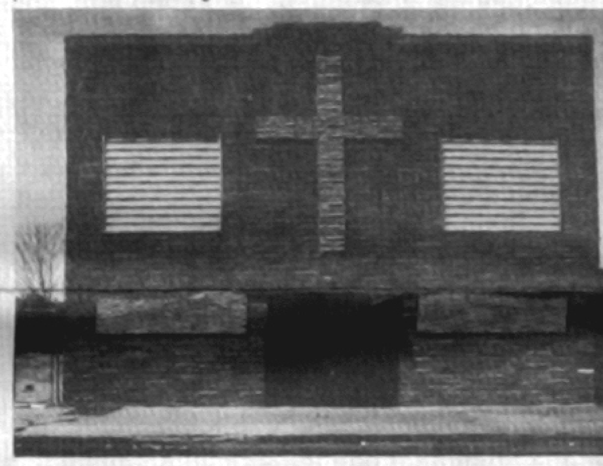
Shelters, prisons and drug treatment facilities will continue to be built. During the last year alone the number of homeless individuals grew by 40%, increasing by almost 4,300 people. Welfare hotels, scheduled for vacancy a year ago, still house nearly eight hundred families, and the population living in the notorious congregate shelters remains unchanged.

These large scale poorhouses are too expensive for the city. With its gigantic shelters, busy social service facilities, and run down housing, the city employs thousands of social workers, guards, correctional officers, nurses and doctors at a huge cost. As fiscal pressures increase, budgets that maintain the vast array of governmental facilities in these areas are being subjected to shrinkage and deferral. In the words of a local resident, these facilities would then look like "just another rathole." There are other kinds of costs too: the dependency, illness and delinquency that the new ghettos foster and their obscene waste of human beings. Before we continue adding facilities and people to these nightmarish new ghettos, we need to plan how to dismantle them and begin again.

Camilo José Vergara is a photojournalist completing a book on the new American ghetto in collaboration with historian Kenneth T. Jackson, to be published in 1992 by the Princeton Architectural Press, N.Y.C.

Unmarked methadone treatment center, part of St. Mary's Hospital, resembles an abandoned building. 300 addicts use this facility in a week. Brownsville, Brooklyn (1988). photo: Camilo José Vergara

St. Luke's Community Church, Brownsville, Brooklyn. (1990)
photo: Camilo Jose Vergara



WAITING FOR THE OTHER SHOE TO DROP. . . .
. . . .

Let the New American Ghetto exhibition constitute a warning. As a nation we are creating something new in our cities and we must be resolute in our understanding of its implications. While our national political leadership basks in the glory of the "triumph of capitalism over communism," the harsh realities of our publicly managed minority communities are painfully evident to anyone who dares to look. There is no less a potential for crisis here than has occurred in Eastern Europe. This exhibition is about waiting for the other shoe to drop. The new society and urbanism is appearing before our eyes. Its origins are complex and wide ranging, but one must point to the national abrogation of responsibility and leadership in grappling with this transformation of our society in the post-industrial and post-capitalist era.

Richard Plunz

The largest of the new family shelters in the city, this HELP facility on College Avenue, South Bronx, can accommodate 212 families (1991). photo: Camilo José Vergara

EXHIBITIONS
FUTURE

Future Systems
Jan 21 - Feb 29, 1992

Future Systems, an architectural studio working toward a marriage between technology and nature, can best be described as a laboratory devoted to researching and developing architectonic structures and materials that can be used to produce efficient, ecological and aerodynamic habitats. The principle members of Future Systems, Jan Kaplicky and Amanda Levete, with David Nixon in Los Angeles, will mount their first exhibition in New York by presenting a series of recent projects inspired by structures and materials used in shipbuilding, aircraft, spacecraft and satellites. Their proposed environments, some of which are designed for use on Earth while others in outer space, invites a serious look at how we may be sheltered in the 21st century.

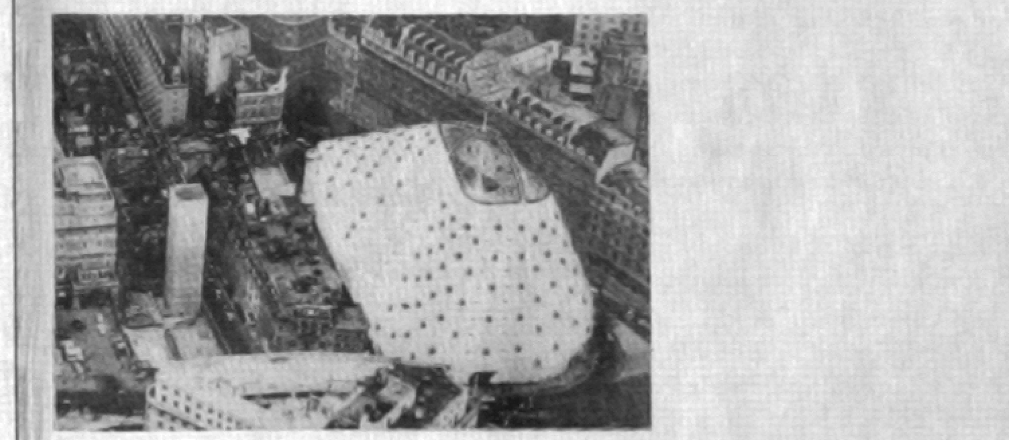
ORGANIZATION

Founded in 1982, STOREFRONT for Art and Architecture is an international forum committed to supporting innovations and experiments in art, architecture and related fields. We serve as a laboratory dedicated to the research, development and advancement of cultural, social and environmental works. Our programs of exhibitions, projects, competitions, symposia and publications develop from a broad range of sources, and generate critical discourse that crosses traditional boundaries of geography, ideology and discipline. These programs are experiments which investigate and participate in evolutions that are taking place in art, architecture and our culture at large.

STAFF
Kyong Park: *Founder/Director*
Shirin Neshat: *Co-Director*
Stephen Korns: *Program Consultant*
David Hanawalt: *Publications*
Barbara Glauber: *Graphic Design*
Howard F. Seligman: *Treasurer*
Raul Bustos: *Installation Assistant*
Sung Joo: *Installation Assistant*

BOARD OF DIRECTORS
Elizabeth Diller
Dennis L. Dollens
David Hammons
Dan Graham
Buff Kavelman
Richard Plunz
Lucio Pozzi

BOARD OF ADVISORS
Kent Barwick
Peter Cook
Chris Dercon
Richard Haas
Steven Holl
Toyo Ito
Nam June Paik
Michael Sorkin
James Wines



FUTURE SYSTEM
"BLOB OFFICE BUILDING, A Proposal for redevelopment of the Grand Building site, Trafalgar Square, London. 1989

SUPPORT

STOREFRONT for Art and Architecture is a not-for-profit organization supported by the New York State Council on the Arts, the National Endowment for the Arts, foundations, corporations and individuals.

INDIVIDUAL & CORPORATE
CONTRIBUTORS ($30 or more)
Brock Adler, Anderson & Schwartz Architects, Todd Ayoung, John S. Bales, Roger Beeston, Robert Beyer, Eric Breitbart, Danuté J. Bruzas, In-Souk Cho, Sherman Clarke, Peter Dalva, Joseph A. De Pace, Terry Lee Dill, Andrew S. Dolkart, Sidney Eiser, Barbara Ess, Karen Fairbanks, Wendy Feuer, Clark Fidelia, May Gardner, Leon Golub & Nancy Spero, Caspar Henselmann, Dave Hornor, Cindy Preston & Jim Goss, Reinaldo P. Gutierrez, Lawrence M. Gutterman, David Hanawalt, Donald Harvey, James Horton, Caroline Hotaling, Teh Ching Hsieh, Marshall Hyde, Huzela Irfani, Jonathan Kirk, Daniel A. Kocieniewski, Brent Kovalchik, Carin Kyoni, Won Kyu, Armond LeGardeur, Neil Logan, Wayne A. Linker, Lucy Lippard, Charles F. Lowrey, Dan Maciejak, Scott Marble, Elizabeth Martin, James McCormack, Amy B. Miller, Joan Mitchell, Marsha & Robert Mitnik, Mouse King Foundation, Chris Neville, Keisuke Oki, Alicia Imperiale Polilli & Quintilio Polilli, Linda Pollak, Dagmar Richter, Mr. & Mrs. L. Rose, Mary Virginia Rickel, Howard Rosenthal, Jefferson Schierbeek, Tony Schuman, Sci-Arc, Michael J. Shannon, Michael W. Smith, Barbara D. Stabin, Marilyn Symmes, Robert Werthamer, Wood + Design

DONORS ($50 or more)
Ashok Bhavnani, Susan Chorpenning, Jeff & Cynthia Cox, Gary Cruz, Wendy Evans, Jackie Ferrara, Richard Gluckman Architects, Dan Graham, Janis Hall, Douglas W. Hollis, Jarrett + Suharnoko, Peter Lund Jensen, Viviana Frank & Frank Rotnofsky, Kenneth Kaplan & Deborah Forman, Ruth Kaufman, Erik Levine, Mary Miss, Elizabeth K. Meyer, Wendy & Mike Nadler, Max Protech, Wellington Reiter, Peter & Clevon Pran, Ryall Bishop Porter Architects, Peter & Clevon Pran, Resolution: 4 Architecture, Daniel Schmitt, Harry R. Simino, Nelson H. Spencer, Frederieke Taylor, Vandeberg & Lasky Architects, Doris Vila, Dennis Adams & Jody R. Walker, Paul Warchol, Michael Manfredi & Marion Weiss, Adrienne E. Yost, Henry Zemel

SUSTAINERS ($100 or more):
Siah Armajani, Iga & John Balch, Michele Bertomen, Howard M. Cohn, Curtis Cravens, Maria Del Rio, Dirk Denison, Ellerbe Becket, Inc., Marc Freidus, Gifford Foundation, Paul Friedberg & Dorit Shahar, Leslie Gill, Henry Smith Miller + Hawkinson Architects, Louise Hoffman, Kiss + Zwigard, Craig S. Konyk & Matilda McQuaid, Ralph Hueston Kratz, NEWSWEEK, Robertson & Mcanulty, Harold Rivkin, David Smiley & Lauren Kogod, Studio Partnership Architects, Franco Marinai & Anna Thorsdotir, Voorsanger & Associates Arch., Troy West

SPONSORS ($250 or more)
Gordon Gilbert, Richard Haas, Louis Muller, Gilbert P. Schafer, Christopher J. Scholz, Susana Torre

PATRONS ($500 or more)
Karen Bausman, Yaron Hecker, Steven Holl Architects, Eytan Kaufman, Phyllis Lambert & Canadian Center for Architecture, Richard Plunz

BENEFACTORS ($1,000 or more)
David W. Bermant, Philip Johnson

FOUNDATIONS
The LEF Foundation.
Graham Foundation for Advanced Studies in the Fine Arts
OSG Foundation
The Reed Foundation, Inc.
The Andy Warhol Foundation for the Visual Arts, Inc.

INDIVIDUAL CONTRIBUTION FORM

I would like to make a contribution of $____________ to STOREFRONT. The contribution is tax deductable to the full extent of the law, and the check should be made payable to

STOREFRONT FOR ART AND ARCHITECTURE

Contributor $30 or more	*Sponsor $250 or more*
Donor $50 or more	*Patron $500 or more*
Sustainer $100 or more	*Benefactor $1000 or more*

Name ______________________ Telephone ______________
Street ____
City ______________ State ______ Zip code ______________
Country ____

STOREFRONT FOR ART & ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012